CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

PRINCE OF WALES MUSEUM OF WESTERN INDIA

A Guide to the Brahmanical Gallery of the Archæological Section

By

G. V. ACHARYA, B.A., M.R.A.S.,
Curator, Archæological Section

5174

BOMBAY
PRINTED AT THE GOVERNMENT CENTRAL PRESS
1927

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CONTENTS

		PAGE
INTRODUCTION	.. ..	1
GUIDE TO SHOW CASES	.. ..	5
INDEX	.. ..	13
PLATES—		
I.	(*a*) GANAPATI	15
„	(*b*) SHANMUKHA—from Dharwar District	15
II.	BRAHMĀ—from Badami, 5th Cent. A.D.	16
III.	(*a*) BRAHMĀ—from Elephanta, 8th Cent. A.D.	17
„	(*b*) SARASVATI—from Dharwar District	17
IV.	VISHNU—from Badami, 5th Cent. A.D.	18
V.	(*a*) BOAR—Incarnation of Vishnu	19
„	(*b*) MAN-LION—Incarnation of Vishnu	19
VI.	(*a*) RĀMA	20
„	(*b*) KRISHNA	20
VII.	ŚIVA AND PARVATI—from Badami, 5th Cent. A.D.	21
VIII.	SOMĀSKANDA—from South India	22
IX.	CHANDRASHEKHARAMURTI—from Dharwar District, 15th Cent. A.D.	23
X.	HARIHARA—from Purandhar	24
XI.	BHAIRAVA	25
XII.	MAHISHĀSURAMARDINI—from Elephanta, 8th Cent. A.D. ..	26
XIII.	SAPTAMĀTRIKĀ—from Dharwar District	27
XIV.	VARUNA	28

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

5179

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

INTRODUCTION

The Hindu conception of God is highly Philosophical. He is without form and has neither the beginning nor the end. As such it is not possible to say that He resembles this tangible form or that concrete figure and hence He is described as "not this" or "not that." It should therefore be admitted that worshipping images of several Gods of the Hindu pantheon is in conflict with the abstract philosophical conception of the deities. But it must be remembered that there is always a difference in culture between several people professing the same religion, and what may be true with regard to the highly cultured may seem absurd when seen from the layman's point of view. As it is not possible for the masses to visualise such formless God at the time of worshipping, images in human form ought to have been introduced to satisfy and accommodate these people who have an equal right of existence in the fold and of knowing their spiritual God. It is the concern of each invidual to judge for himself whether he has become competent enough to dispense with the intermediate representations. The worship of Śaivite linga and Vaishnavite Śāligram is therefore the first step downwards from the lofty conception of the formless God. There is something material which can be an object of concrete concentration for worshippers of the next best class. Images in human form represent the lowest rung of the ladder reaching to the highest conception of the invisible and are meant only for the beginners and laymen.

HINDU TRIAD

Brahmā, Vishnu and Śiva are the three gods of the Hindu Triad. Brahmā is the god of creation. Vishnu is that of preservation, and Śiva that of destruction. The latter two, however, at times, exchange their activities when required or requested by some of their devotees to help them from their difficulties.

These three Gods are worshipped either by themselves or along with their respective consorts, Saraswati, Laxmi and Pārvati. These goddesses represent the peculiar energy or virtue of the Gods themselves and they supplement the activities of their respective lords.

Forms.—These gods and goddesses are worshipped in different forms, human or otherwise, which they are believed to have assumed on different occasions ; and there are sects and sub-sects who worship them in one or the other particular form.

BRAHMA

Though Brahmā by himself is very seldom worshipped, he is very often found on the north wall of a Śaiva shrine as also on the pillars of a temple. He is represented with four heads, and the water pot (kamandalu), rosary (akshamālā), sacrificial ladle (srik), and the sacrificial spoon (sruva) are

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

generally to be found in the four hands. At times the left and the right lower ones are in the boon conferring (Varada) and the protecting (Abhaya) postures. Earrings in the form of crocodile, sacred thread, scarf, girdle round the belly, necklace, armlets, arm rings, wristlets, anklets, waist band and finger rings are usually found on a highly finished image of Brahmā. His hair is tied in the form of Jatāmukuta (crown of hair) and has the goddesses Saraswati on the right and Sāvitri on the left. His vehicle is a swan (Hamsa).

VISHNU

Vishnu, the most popular of the three, is worshipped throughout India in various forms. Generally he is represented as having one head and four arms, and they hold the conch (Śankha), discus (chakra), mace (gadā) and the lotus flower (padma). A Vaishnavite image can be easily identified by the invariable presence of the following chief characteristics. It has broad eyes, a prominent nose, and a smiling pleasant countenance. It has a garland of flowers, a yellow upper garment and a śrivatsa mark on the chest. The image is either standing or sitting and at times it has also a reclining position. The image of Vishnu is either by himself or accompanied by his consort Laxmi (Goddess of Wealth) on his right and Bhūdevi (Goddess of Earth) on his left.

Vishnu is more popularly known in ten different forms of his ten incarnations in which He descended to this world at different times either to help his devotees or to save them from their oppressors. Out of these only five, namely, the Boar, Man-lion, Dwarf, Rāghava Rama, and Krishna, are worshipped as principal deities in temples specially dedicated to them. Vishnu is also worshipped as Ananta-śāyin, *i.e.*, as sleeping on the cobra with Laxmi shampooing his legs and Brahmā sitting on a lotus coming out from his naval. The four symbols, conch, etc., are represented as scattered on his sides. There are twenty-four different specific names of images of Vishnu differing only in the positions of the four symbols managed by the permutation and combination of these very symbols with the four hands.

There is also an impersonal form in which Vishnu is worshipped throughout India. Small stones with spirals and perforations primarily picked up from the River Gandaki rising from the Dhavalagiri range of the Himalaya and designated as Śaligrama are invariably to be found in the groups of gods and goddesses daily worshipped by house-holders, Vaishnavites as well as Śaivites.

Garuda, the carrier of Vishnu, Hanumāna the devotee and attendant of Rāma and even some of the symbols in their personified forms are often the objects of worship and there are temples dedicated to one or more of them.

ŚIVA

Śiva, the third of the Triad, is the God of Destruction and is as extensively worshipped as Vishnu. The different forms in which he is worshipped are also as many or even more.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

Śiva is referred to in the Vedās in the form of Rudra, who is described therein as possessing all the qualities which we find in Śiva of the later period.

In Śaivism the idea of worshipping Śiva in some symbolical form is very predominent and one would invariably find a linga as the principal object of worship in all Śaivite temples. The linga itself is fixed on a pedastal mostly circular with a passage on one side for the water which trickles day and night over the linga from a hole at the lower extremity of a pot hung over it.

Lingas may be either (chala) movable or (achala) immovable. The former are for worship by the house-holders, while the latter are worshipped in temples, etc. The immovable ones are made mostly out of stone while the movable ones are made out of all sorts of substances, from crystal to ordinary sand or earth.

Metallic or stone images in human form are mostly for processional purposes and are often more respected by the masses than the linga in the temple.

Śaivite images in human or such like forms may be divided into two distinct groups, namely, I Anugraha Murti, *i.e.*, the form assumed for favouring or obliging some one of his devotees, and the II Samhāra Murti, *i.e.*, the form assumed for the destruction of the wicked or those who harass his devotees. Chandeśānugraha, Rāvanānugraha and Vishnavānugraha may be mentioned as some of those falling under the first group; while Vīrabhadra, Bhairava, Tripurāntaka and Andhakāsuravadha are some of those that belong to the second group.

Besides those mentioned above there are many more illustrating the multifarious activities and miraculous power shown by him. Natarāj, Dakshināmurti, Gangādharamurti and Bhikshātanamurti may be mentioned as types of this class.

Śiva also is either worshipped by himself or in company with his consort Pārvati, known also as Umā. Ālingana-chandrashekharamurti, Somāskanda, Umāmaheshvara and many others are generally to be found in places of worship. There are also some composite images such as Ardhanāri and Harihara, where Śiva is worshipped in a form in which he is combined with some other deities. In Ardhanāri form the right half represents Śiva, while the left half is that of Pārvati, while in Harihara the left half represents Vishnu and the right one Śiva.

The figure of bull, the vehicle of Śiva is always found in a prominent place near the entrance of a Śaivite temple. Besides Śiva and Pārvati, their sons Gaṇapati and Skanda or Kumāra are also worshipped by themselves.

Ganesha, literally the chief of the ganas (attendants) of Śiva, is the eldest son having an elephant head and four arms, and is always worshipped first on all auspicious occasions and festivities. He has a mouse as his vehicle and is considered to be the destroyer of all obstacles to worldly creatures.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

Skanda or Kumara is popularly known as Subhramanya. He is sculptured either with one or with six faces, and is seated on his vehicle, the peacock. Śakti, thunderbolt and sword may be mentioned as some of the weapons that are invariably found in the hands.

ŚĀKTA IMAGES—GODDESSES

As has been shown above, Brahmā has as his consort Sarasvati, the goddess of speech or learning, Vishnu has Laxmi, the goddess of wealth and Śiva has Pārvati who helps her Lord in the work of destruction in her manifestation as Kāli.

Over and above these three goddesses who hold subordinate position to their respective lords in ordinary worship in temples, etc., there are several other manifestations chiefly of the consorts of Vishnu and Śiva having independent positions in the Hindu pantheon and are represented in different forms assumed for some specific purposes. The Śaivite goddesses are worshipped either singly or in groups of seven (as sapta-mātrikās) or more.

PLANETS AND DIKPALAKAS

The sun, the moon and the other planets are also worshipped throughout India as these are believed to have very potent influence over the destinies of the human world. The sun is worshipped more in the north than in the south, and this may be explained as resulting from the influence of Ancient Persia.

There are eight presiding deities for the eight quarters of the world called the Dikpālakas, and these are also treated with the reverence due to them. Indra, Varuna, Kubera and Yama guard the east, west, north and south respectively; and the Agni, Nairuti, Ishāna and Vāyu take care of the four corners. These are worshipped mostly as auxiliary deities in temples.

VILLAGE DEITIES AND HERO-WORSHIP

At the main entrance to every village one would see several temples dedicated to all sorts of village deities and several commemorative pillars standing by themselves or on platforms with chhatris (umbrellas) over them. The former are worshipped by certain sects and sub-sects in the village and the latter by the descendants of the heroes in whose memory the stones have been erected.

The material and method for every-day-worship differ according to the means and popularity of these temples. Most of them have permanent or recurring grants for their maintenance either from the State or from some wealthy devotees, and the common worship is carried on by bathing the image, besmearing it with sandal wood paint, offering flowers and lights, burning incense, waving lights and offering some appropriate victuals. Bath, paint and flowers are considered as the barest necessities and are invariably provided in even the poorest of temples. There are special ceremonies for festivals and other selected days.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

BRAHMANICAL SECTION

GALLERIES NOS. 1 & 2

A 1 to A 14	..	.. Wall show-cases.
A 15 to A 18	..	.. Four centre show-cases.
A 19 to A 36	..	.. Table show-cases.
A 37 to A 52	..	.. Picture frames on both sides of the pillars.
P 1 to P 16	..	.. Low platforms between the Wall show-cases and to the east and west of the pillars.

On entering this gallery a visitor sees on the side walls of the main entrance large figures of Śiva, Pārvati, Gaṇapati, the Bull and several attendants beautifully executed in bas-reliefs. These exhibits belonging to the early Chalukya period 5th Century A.D., hail from the famous Badami Caves near Bijapur as a gift to the Museum from the Agent to the S. M. Railway, Dharwar. A 1 & A 2

Of the four sculptures which stand on the platform, the one of Subrahmaṇya with six heads (Shaṇmukha) riding the peacock from Dharwar District is particularly attractive (a6). P 1

On the wall are placed two marble images of Śiva and Pārvati (Umāmaheshwar) of which the one from Cambay is presented by the Administrator. Two images representing the terrific form of Śiva known as Kāla Bhairava are on loan from the Bombay Branch Royal Asiatic Society. A 3

The three śaivite sculptures are from Ahmedabad and the one of an ascetic with matted hair and a long beard seated in a niche was excavated at Marole near Andheri, Thana District. P 2

A group of three śaivite images and one of Dancing Śiva (Nataraja) from Lakkundi, Dharwar District, is exhibited in this show-case. A 4

Miscellaneous sculptures from the excavations of the temple of Mallikārjuna at Sholāpur have been exhibited on this platform. P 3

Among the several other miscellaneous śaivite sculptures placed here the image of Śiva killing the Andhaka Demon and the Kshetrapala are especially interesting. A 5 & P 4

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

A 6 & P 5 — One of the two images seen in the show-case is from the Brahmanical Caves at Elephantā and out of three sculptures on the platform the head of Brahmā is from Dharwar District and the rest are from the Elephantā Caves.

A 7 — Another beautiful bas-relief from the Badami Caves with a well chiselled figure of Brahmā, the God of Creation and one of the Triad of the Hindu Pantheon fills this case. Mark his vehicle—the swan on his right and Rishis with various offerings in their hands standing in the clouds on his left.

A 8 & P 16 — This case accommodates the fourth huge bas-relief from the Badami Caves showing Vishnu, the God of Preservation and the third of the Triad, reposing on Cobra (Śeshaśayin) with his consort Laxmi and Garuda his vehicle, and four symbols. Figure of Brahmā seated on the lotus springing from Vishnu's naval is seen in the smaller similar image from Dharwar placed against the pillar.

A 9 — In this case as well as on the right of the case, A 8, there are two mutilated figures of Vishnu as Purandhara from Elephantā Caves.

The corner room between the cases A 9 and A 10 is reserved for bigger wood carvings from the Presidency. In the centre there is a fine canopy as a specimen of ancient wood carving from Gujarat, presented by the Director General of Archæology. Against the walls of the room stand two old wooden panels belonging to the ancient Roman Catholic Church in Thana City.

A 10 — Another massive but mutilated image of the Goddess slaying the Buffalo Demon (Mahishasura-mardini) from Elephantā Caves gives a vivid idea of the type of sculptures in the caves.

P 6 — Here there are two more Mahishasura-mardini from Dharwar District, and some more Vaishnavite sculptures of which the primeval boar presented by the Bombay University is a rare one and hence interesting.

A 11 — Out of the five Vaishanavite images in this case the one on the extreme left is a broken image of Harihar from Purandhar. The left half is that of Hari = Vishnu and the right one that of Hara = Śiva with their usual symbols and respective vehicles on both sides. Madhusudana from Nawalgund (a55), and Śridhara from Bhilwadi, Nasik District (a56), are well preserved and worth noticing.

P 7, A 12 & P 8 — Majority of the Śakti images, such as Pārvati (a61, a62, a63, a68 & a69), Mahishasuramardini (a64), and Brāhmi (a69), etc., are grouped here. The two panels brought from Dharwar District containing seven goddesses (Saptamatrika)

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

with Virabhadra and Ganesh at both ends deserve special attention. The respective vehicles of these goddesses can be seen below each of them.

These cases are reserved for miscellaneous sculptures. The image of Varuna, the Lord of the Ocean, in the middle of the platform in A 13 is almost a unique specimen. He is seated on Makara and his noose and the clouds are finely sculptured on his right and left. Another interesting but unfortunately mutilated sculpture in this case is placed on the wall, and it has been recently identified as representing the plurality of the incarnations of Vishnu (a77). In A 14 there is an attractive bas-relief on the wall depicting the lion hunt and of the female attendants on the platform the first and the last specimens from Thana are exquisite and typical. A 13, P 9 & A 14

At the corner of the platform there is an interesting image of Nag and Nagini in human forms, from Dharwar District. The two life-size Śaivite attendants partly mutilated placed along side of the lift were found below the fort wall at Sholapur during the excavations of the Chalukyan Temple of the 6th or 7th Century A.D. P 10

Out of the four centre cases this one contains lamps, incense-burners, and other objects used in worship. On the east and west of the case lamps of different types, some with their lids, are hung by means of their respective chains. The former are from Madura and the latter from Gujarat. At the four corners there are lamp stands and incense-burners of various types all from South India, presented by the Government Central Museum, Madras. Śiva's and Gauri's masks, plates from Elephantā and stands for supporting the receptacles for holy water are placed on the base of the case. On the shelves are exhibited several articles used in worship, such as seats for images (a130-a134), bells, incense-burners (a140-a144), and stands for waving several lights (Aratis) while worshipping (a135-a138). A 15

This case is reserved for larger bronze images of all varieties, which could not be accommodated in their respective table cases. All Śaivite images are exhibited on the west and Vaishnavite ones on the east. Of the former, Pārvati from Tanjore District is presented by the Madras Museum, and Śiva with Uma and Skanda (Somāskanda) Nataraja and a splendid image of Shanmukha (Subrahmanya with six heads seated on a peacock) have been secured from South India. A 16

On the east there are images of different forms of Vishnu, one of which has his two consorts, Śridevi on his right, and Bhudevi on the left. There are also images of Hanumat, the devotee of Rama, and Garuda, the carrier of Vishnu and several attendants. On the north there is an image with one head and six arms from Tanjore, but it is not identified.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

A 17 This show-case contains antiquities consisting of several articles used in worship and some pots and dishes for cooking and serving food to images in a temple. These were found in a cave near the temple of Śrikumareshwar at Kolur a village in Bilgi Petha of the Bijapur District and have been presented by the Bombay Government.

At the four corners of the base are four temple lamp stands of different patterns.

On two sides there are three-legged stands for keeping pots of water.

In the centre there are five big water pots.

On the east there is an incense-burner with a lid and a handle and a receptacle for nine lights to be waved before the image.

On the west also there are two receptacles for lights, one for 20 lights, and the other for 13 lights with handles.

On the first shelf at four corners are four cooking vessels.

On the north side there is a tray with a broken cover for keeping flowers.

On the south there is an incense-burner with detachable lid. Besides, there are five dishes, on the largest of which is placed a high rimmed cooking pot with a stirring ladle.

There is a hanging lamp on the north, and a peacock lid for some vessel on the south between the dishes.

On the second shelf there are six water jugs (kamandalus) with spouts of different sizes at two ends.

There are also two such jugs joined together with a common handle at the top.

There are two ordinary water pots on the north and the south of the above mentioned jugs.

On the east and the west there are two small pots with spouts for pouring water (Arghya pradana).

On the topmost shelf there is a beautiful five-ribbed water jug with a lid and a handle and four bells, two on each side of the jug.

A 18 This case contains varieties of temple lamps, three of which on the east and one on the south-west are from South India, presented by the Madras Central Museum, and the remaining two are of the pattern common in Gujarat.

A 19 Here, on the north, there are heads and parts of broken images from Dharwar (a230) and the Ellora Caves (a232), and on the south there is a fine figure of Varahi (boar) with her child, a slab with twelve signs of Zodiac from Malvan, and two other sculptures, the last being from the Ellora Caves.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

In this case also there are miscellaneous sculptures and parts of broken images, several of which are too fragmentary to be conclusively identified. On the north there are tablets with figures of Virabhadra (a243-244) goddess slaying the buffalo demon (a245), and on the south there are tablets with crude figures and some heads of images from Central Provinces and Karanbell. A 20

On the north there are two images of Vishnu sleeping on the cobra from Dharwar District and on the south several village deities presented by Mr. C. E. L. Carter. A 21

These three cases contain specimens of wood-carving. A few on the south of A 22 are from Gujarat and the rest are different parts of huge wooden processional chariots and decorative tablets with figures of auxiliary deities. These have been presented by the Government Central Museum, Madras. A 22-24

This case contains several Śakta images of goddesses of different types. A 25

The first of the images of Gaṇapati on the north is that of Mahagaṇapati with his consort (a314), while two images of Śiva with Pārvati (a317 & 318), one of Virabhadra and two of Subrahmanya with his consorts and peacock at the back are seen on the south. A 26

This as well as the next case are set apart for Vaishnavite bronzes. Śridevi, one of the consorts of Vishnu, Garuda, the carrier of Vishnu, and Hanuman the monkey follower of Raghava Ram, the 7th incarnation of Vishnu, are exhibited on the north, and images of various representations of Vishnu are all on the south. Number a335 is a beautiful specimen from Tanjore, where Vishnu is seen with his two consorts, Śridevi and Bhudevi on two sides, standing on the platform. A small image of Śridevi is also interesting. The last two are images of Harihara (Vishnu and Śiva), from Gujarat. A 27

This show-case contains images of the ten incarnations of Vishnu on the south, and various representations of these incarnations on the north. There have been nine different incarnations of God Vishnu till now. Vishnu is described to have condescended to come down in different forms to this mortal world with a view to help his devotees by killing their oppressors. A 28

North.—There are two images (a343 & a344) of man-lion (Narasimha, half lion and half man) seated with his consort Laxmi (Goddess of Wealth) on his left thigh. Both the images come from South India, of which the latter is from Śrirangam, Trichinopoly District, and has been presented by the Government Central Museum, Madras. Rest are all images of Krishna, the ninth incarnation of Vishnu :

Krishna playing on his favourite pipe, the first is from South India (a345-a347).

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Krishna dancing (a348-a350). First is from Śrirangam, Trichinopoly District, and presented by the Government Central Museum, Madras, and the last comes from Tanjore.

Krishna in childhood (Bala Krishna), a351.

South.—Ten incarnations of Vishnu.

From Mangalore, South India.

Fish incarnation (lower half being that of a fish) : Vishnu in the form of a fish towed the vessel containing Satyavrata, seven rishis with family and pairs of all living creatures, till the great deluge subsided (a352).

Tortoise incarnation (lower half being that of a tortoise) : Vishnu in the form of a tortoise placed himself as the pivot for the churning rod, at the time of churning the milky sea with a view to make it yield nectar and jewels (a353-354).

Boar incarnation (face being like that of the boar) : Vishnu in the form of a boar uplifted upon his tusks the goddess earth from the ocean, where she was kidnapped by the demon Hiranyaksha, an enemy of the gods (a355).

Man-lion incarnation (human form with the face and claws of a lion) : Vishnu in the form of a man-lion tore to pieces the demon Hiranyakashipu, the father of Prahlada a devotee of Vishnu (a356).

Dwarf incarnation : Demon king Bali had conquered the three worlds and displaced Indra from his place. He was, therefore, requested by Vishnu in the form of a dwarf Brahmin to grant him three footsteps of land. This being granted Vishnu assumed his original form and with one footstep covered the whole earth and the sky with the next, and with the third which he put on Bali's head as desired by him, he sent him down to lower regions (a357).

Parashuram incarnation : Son of Jamadagni and Reṇukā killed the king named Kārtavirya who had taken away the Kama Dhenu (fulfiller of all desires) cow and several times cleared the earth of the Kshatriya caste (a358).

Raghava Rama incarnation : Son of Daśaratha, king of Ayodhya, and Kausalya. When he was in exile with his wife Sita at the desire of his step-mother, Ravana the demon king of Ceylon carried away Sita during the absence of Rama which resulted in a fight in which Ravana was killed and Sita was brought back (a359).

Balarama incarnation : Elder brother of Krishna and son of Nanda. He is the patron deity of agriculture and holds a country plough in his hand. He was a man of great strength and slew many giants (a360.)

Krishna incarnation : Son of Vasudeva by his wife Devaki brought up at the house of Nanda as a cowherd (gopala),

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

killed his maternal uncle Kansa and joined the five Pandavas in their war with the Kauravas. He acted as a charioteer to Arjuna and instructed him with the divine song Bhagavad-Gitā (a361).

Kalki incarnation (yet to come) : When the world will be near its destruction towards the end of this Kaliyuga—dark age—Vishnu will assume his last incarnation as a rider of a horse and make an end of all that is barbarous and wicked (a362).

On the north there are personal clay seals of Gupta period, from excavations at Kasia, Gorakhpur District, all presented by the Provincial Museum, Lucknow ; and on the south there are several vessels used in worship such as stands, jugs, water pots, and vessels for waving lights. A 29

This show-case contains some more images of gods and village deities, which have not been satisfactorily identified. A 30

An exquisitely well designed and executed sculpture representing Śiva as standing with Pārvati on his left (Alingana Chandra Śekhara Murti) is fixed on a stone pedestal with the Bull and the mouse sculptured on it in relief. Tiny figures of Gaṇapati and Skanda are also to be seen on the left and the right of their parents. With the help of the inscription at the base of the image it can be placed as early as the 14th Century A.D. P 11

On the west of the pillar there is a portion of a parapet with beautiful Śikhara ornamentations at the bottom, from Bankāpore and on the east there is a partly damaged image of Saraswati, the goddess of learning, from Gadag, Dharwar District. P 12

An image of Vishnu brought from Hubli is placed against the pillar on the east. P 13

Between p. 13 and p. 14 there is a big copper pot for cooking with an inscription on the edge of the mouth dated the 14th of the bright half of Chaitra in the year 1143 (S.) = 1221 A.D. This is from the Elephantā Caves and is on loan from the Director General of Archæology.

On the east stands an image of the Boar incarnation of Vishnu with the left leg on the Śesh-naga and the earth seated on the left arm. P 14

On the west there is a mutilated image from Hubli with hands and lower portion of the frieze missing. It is a beautiful piece of art but unfortunately there is nothing to help its identification.

On either side there are images of Vishnu from Gadag, Dharwar District. P 15

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

INDEX

Abhaya 2.
Achala 3.
Agni 4.
Ahmedābād 5.
Ālingana-chandrashekharamurti 3, 11.
Anant-s'āyin 2.
Ancient Persiā 4.
Andhaka Demon 5.
Andhakāsura 3.
Anugraha Murti 3.
Ārati 7.
Ardhanāri 3.
Arghya-pradāna 8.
Arjuna 11.
Ayodhyā 10.

Badāmi Caves 5, 6.
Bāla Krishna 10.
Balarāma incarnation 10.
Bali 10.
Bānkāpore 11
Bhagavad-Gitā 11.
Bhairava 3.
Bhikshātana-murti 3.
Bhilwādi 6.
Bhudevi 2, 7, 9.
Bijāpur 5.
Bijāpur District 8.
Bilgi Pethā 8.
Boar 2.
Boar incarnation 10, 11.
Bombay Branch, Royal Asiatic Society 5.
Bombay University 6.
Brahmā 1, 2, 4, 6.
Brāhmi 6.
Bull 5, 11.

Cambay 5.
Carter, Mr. C. E. L. 9.
Caves at Elephanta 6.
Central Provinces 9.
Chakra 2.
Chala 3.
Chālukya 5.
Chālukyan Temple 7.
Chandes'ānugraha 3.
Chhatris 4.

Das'aratha 10.
Devaki 10.
Dhavalgiri range 2.
Dikpālakas 4.
Director General of Archæology 6, 11.
Dukshināmurti 3.
Dwarf 2.
Dwarf incarnation 10.

Elephanta Caves 6, 11.
Ellora Caves 8.

Fish incarnation 10.

Gadā 2.
Gadag 11.
Gadag, Dharwar District 11.
Ganapati 3, 5, 9, 11.
Ganas 3.
Ganesha 3, 7.
Gangādhara-murti 3.
Garuda 2, 6, 7, 9.
Gauri's masks 7.
Gopāla 10.
Government Central Museum, Madras 7, 9, 10.
Gujarāti 6, 7, 8, 9.
Gupta period 11.

Hamsa 2.
Hanumāna 2, 9.
Hanumat 7.
Harihara 3, 6, 9.
Hero-workship 4.
Himālaya 2.
Hindu Triad 1.
Hiranyakashipu 10
Hiranyāksha 10.
Hubli 11.

Incense-burners 7.
Indra 4, 10.
Ishāna 4.

Jamadagni 10.
Jatāmukuta 2.

Kāla Bhairava 5.
Kāli 4.
Kali yuga 11.
Kalki incarnation 11.
Kāma Dhenu 10.
Kamandalus 8.
Kansa 11.
Karanbell 9.
Kārtivirya 10.
Kasia, Gorakhpur District 11.
Kauravas 11.
Kausalyā 10.
Kolar 8.
Krishna 2, 9, 10.
Krishna dancing 10.
Krishna incarnation 10.
Kshatriya caste 10.
Kshetrapālas 5.
Kubera 4.
Kumāra 3, 4.

Lamps 7.
Laxmi 1, 2, 4, 6, 9.
Linga 3.
Lion hunt 7.
Lord of the Ocean 7.
Lower regions 10.
Lukkundi 5.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

Madhusudana 6.
Madurā 7.
Mahāganapati 9.
Mahishāsura-mardini 6.
Makara 7.
Mallikārjuna 5.
Malvan 8.
Mangalore, South India 10.
Man-lion 2, 9, 10.
Marole 5.
Moon 4.

Nāg and Nāgini 7.
Nairuti 4.
Nanda 10.
Narasimha 9.
Nāsik District 6.
Natarāj 3, 5, 7.
Nawalgund 6.

Padma 2.
Pāndavas 11.
Parashurāma incarnation 10.
Pārvati 1, 3, 4, 5, 6, 9.
Planets 4.
Prahlāda 10.
Primeval boar 6.
Processional chariots 9.
Provincial Museum, Lucknow 11.
Purandhara 6.

Rāghava Rāma 2, 9.
Rāghava Rāma incarnation 10.
Rāma 2, 7.
Rāvana 10.
Rāvanānugraha 3.
Renukā 10.
Rishis 6.
River Gandaki 2.
Rosary 1.
Rudra 3.

Sacrificial ladle 1.
Sacrificial spoon 1.
S'aiva 1.
S'aivism 3.
S'aivite 2, 3.
S'aivite attendants 7.
S'aivite lingas 1.
S'aivite sculptures 5.
S'ākta images 4, 9.
S'akti 4.
S'akti images 6.
S'āligrāma 2.
Samhāra-murti 3
S'ankha 2.
Saptamātrikās 4, 6.
Saraswati 1, 2, 4, 11.
Satyavrata 10.
Savitri 2.
S'esha-nāga 11.
S'esha-S'āyin 6.
Shanmukha 5, 7.
Sholāpur 5, 7.
Signs of zodiac 8.
Sitā 10.
S'iva 1, 2, 3, 4, 5, 9.
S'iva with Pārvati 9.
Skanda 3, 4, 11.
Somāskanda 3, 7.
S'ridevi 7, 9.
S'ridhara 6.
S'rikumāreshwara 8.
S'rirangam 9, 10.
S'rivatsa mark 2.
Subrāmanya 4, 5, 9.
Sun 4.
Swan 6.

Tanjore 7, 9.
Tanjore District 7.
Temple lamp 8.
Temple lamp stands 8.
Ten incarnations 9, 10.
Thānā 7.
Thānā City 6.
Tortoise incarnation 10.
Triad 2, 6.
Tripurāntaka 3.

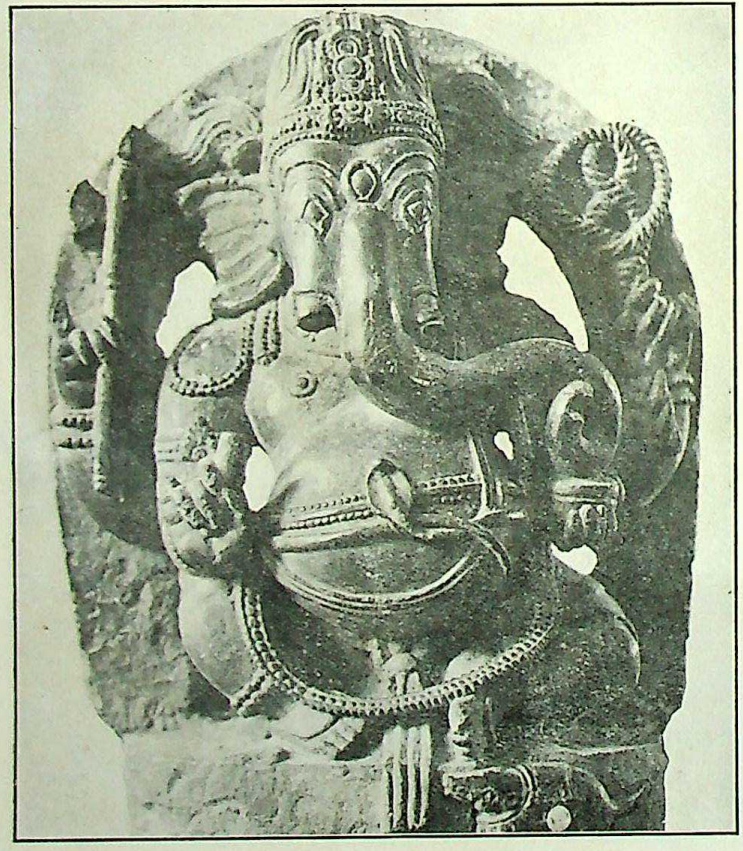
Umā 3.
Umāmāheshwara 3, 5.

Vaishnavite bronzes 9.
Vaishnavite images 2.
Vaishnavites 2.
Vaishnavite S'āligrāma 1.
Vaishnavite sculptures 6.
Varada 2.
Varāhi 8.
Varuna, 4, 7.
Vāsudeva 10.
Vāyu 4.
Vedas 3.
Village deities 4, 9, 11.
Virabhadra 3, 7, 9.
Vishnavānugraha 3.
Vishnu 1, 2, 3, 4, 6, 9, 10, 11.

Water pot 1.
Wood carving 9.

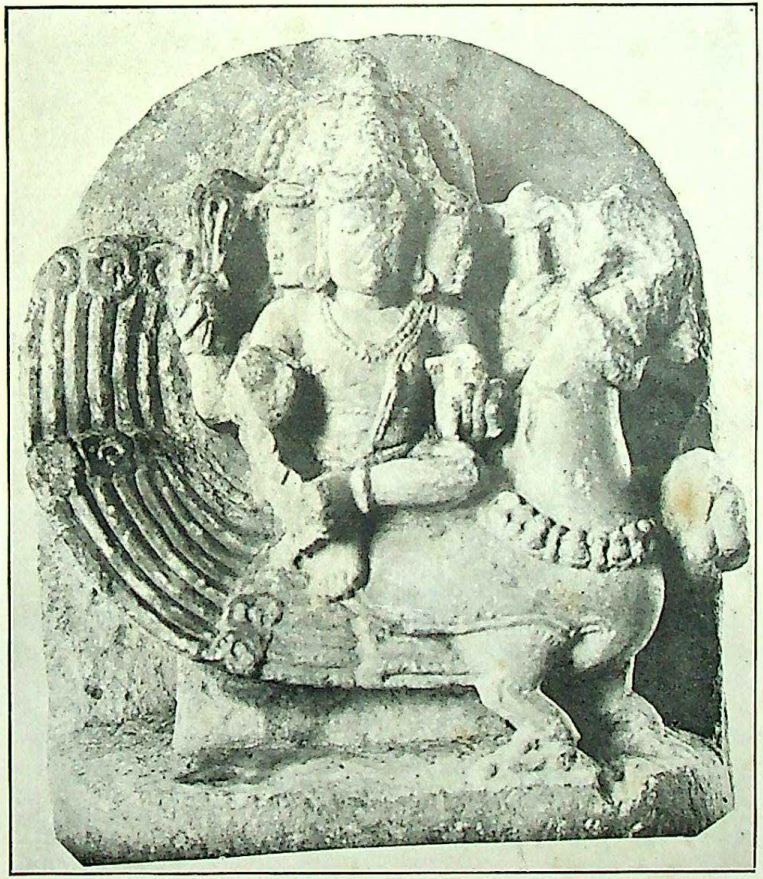
Yama 4.

(a)



GANAPATI

(b)

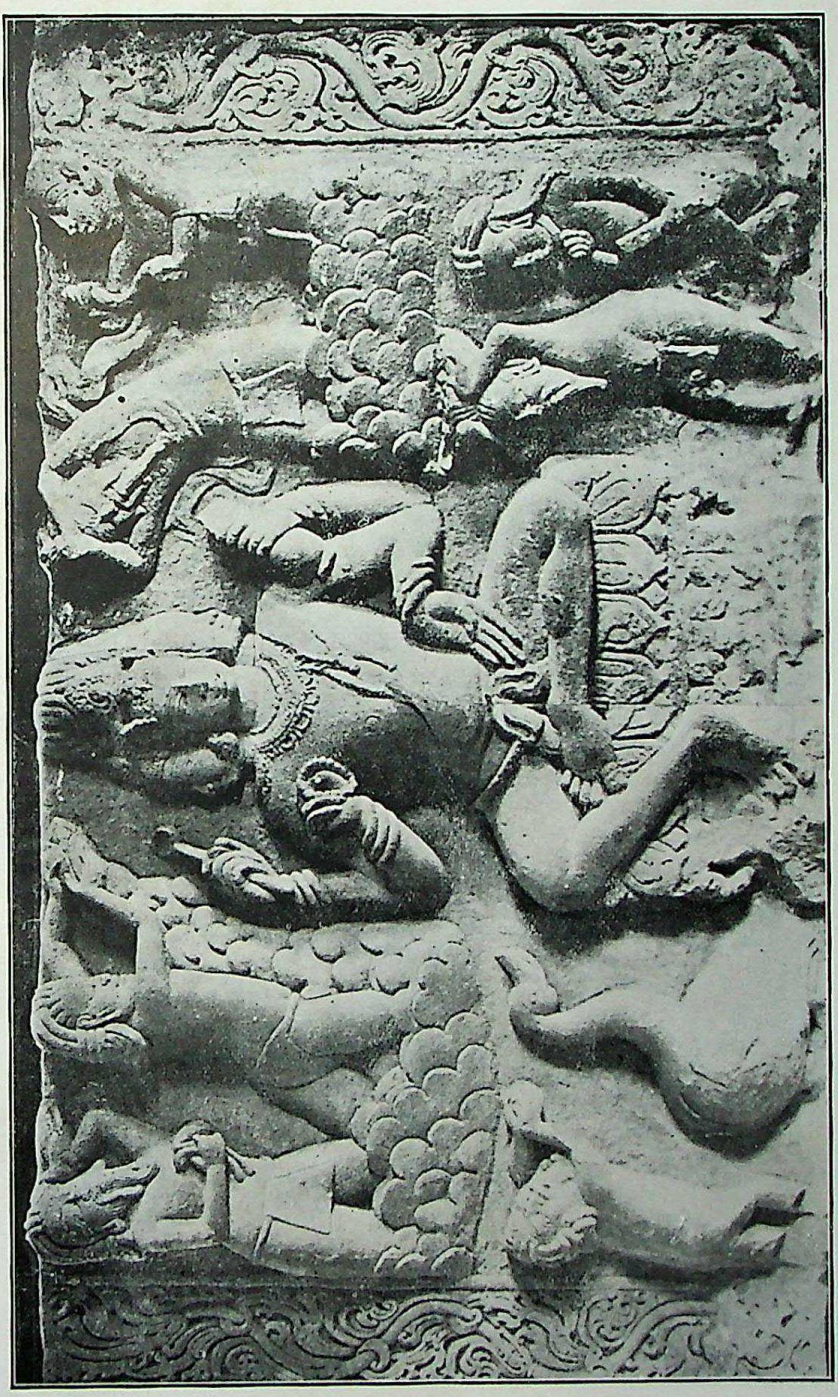


SHANMUKHA—from Dharwar District

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



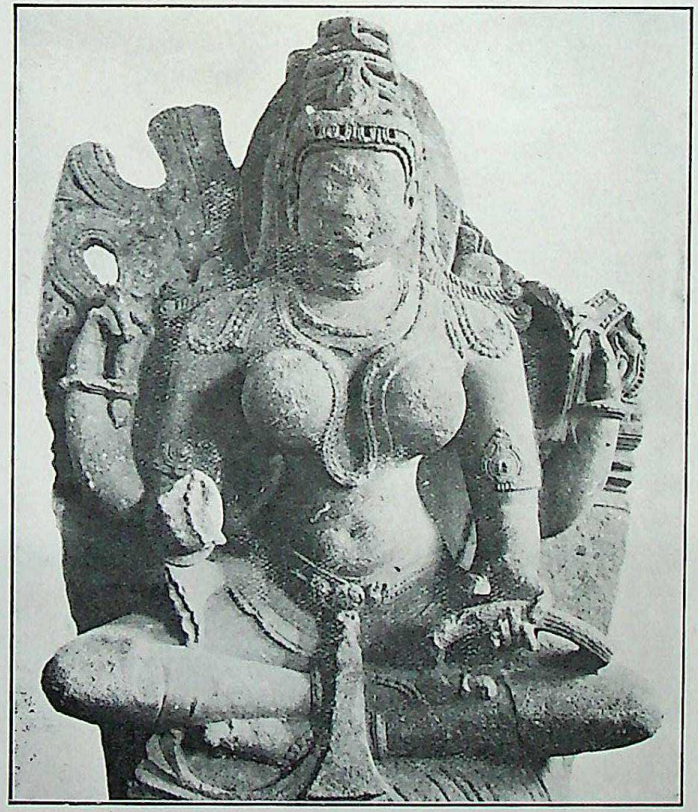
BRAHMA—from Badami, 5th Cent. A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(a)

BRAHMA—from Elephanta, 8th Cent. A.D.

(b)

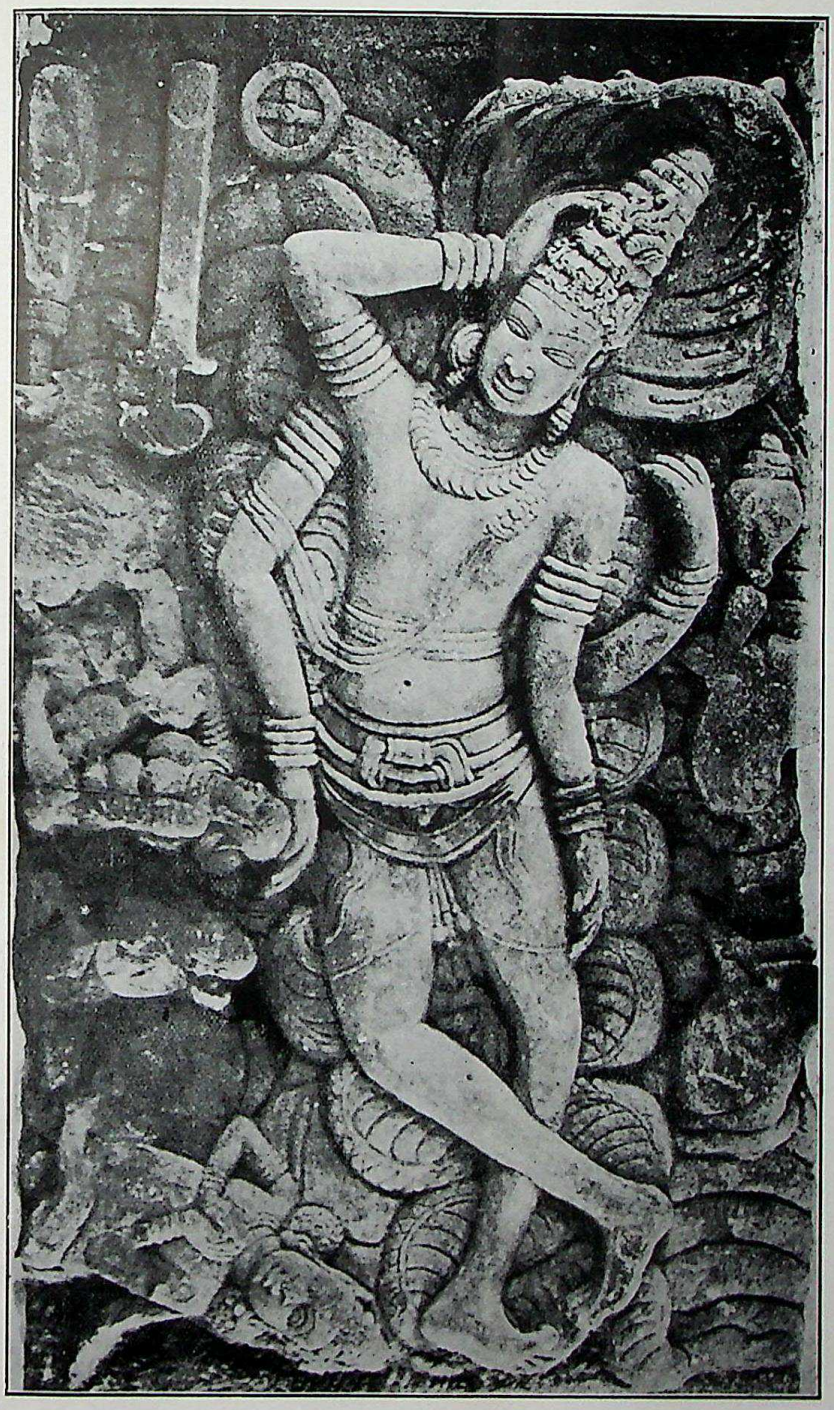


SARASVATI—from Dharwar District

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



VISHNU—from Badami, 5th Cent. A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(a)

BOAR—Incarnation of Vishnu

(b)

MAN-LION—Incarnation of Vishnu

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(a)

RAMA—Incarnation of Vishnu

(b)

KRISHNA—Incarnation of Vishnu

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

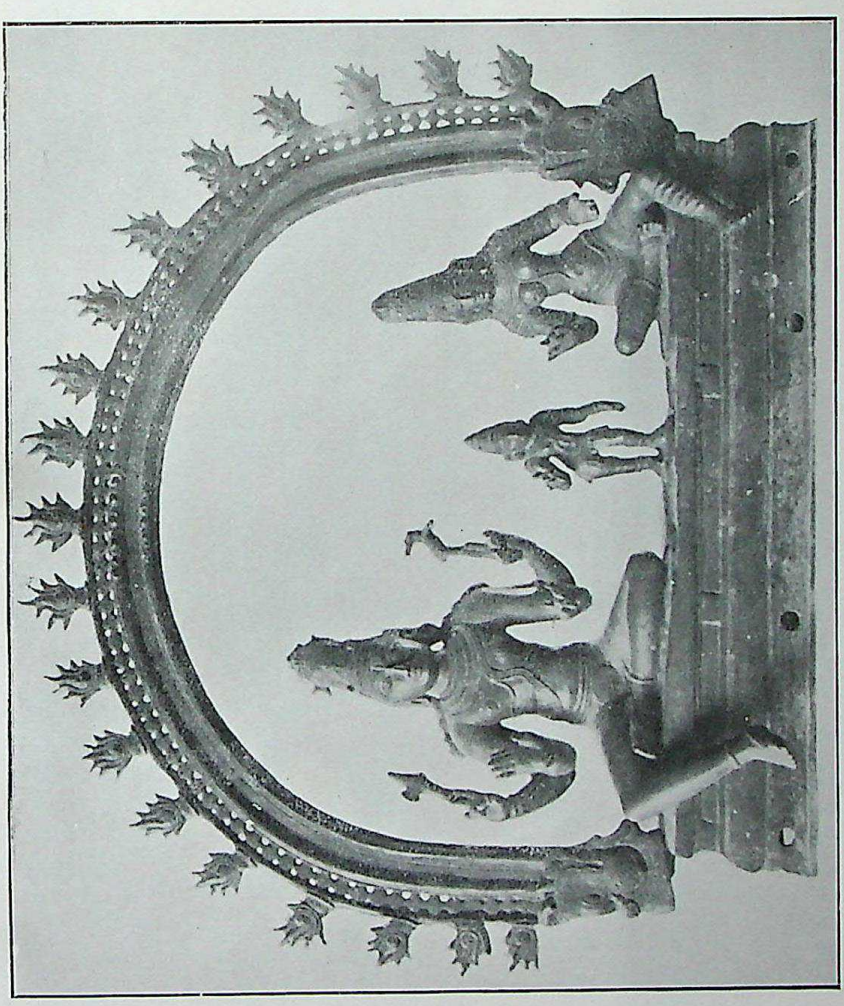
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

ŚIVA AND PARVATI—from Badami, 5th Cent. A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

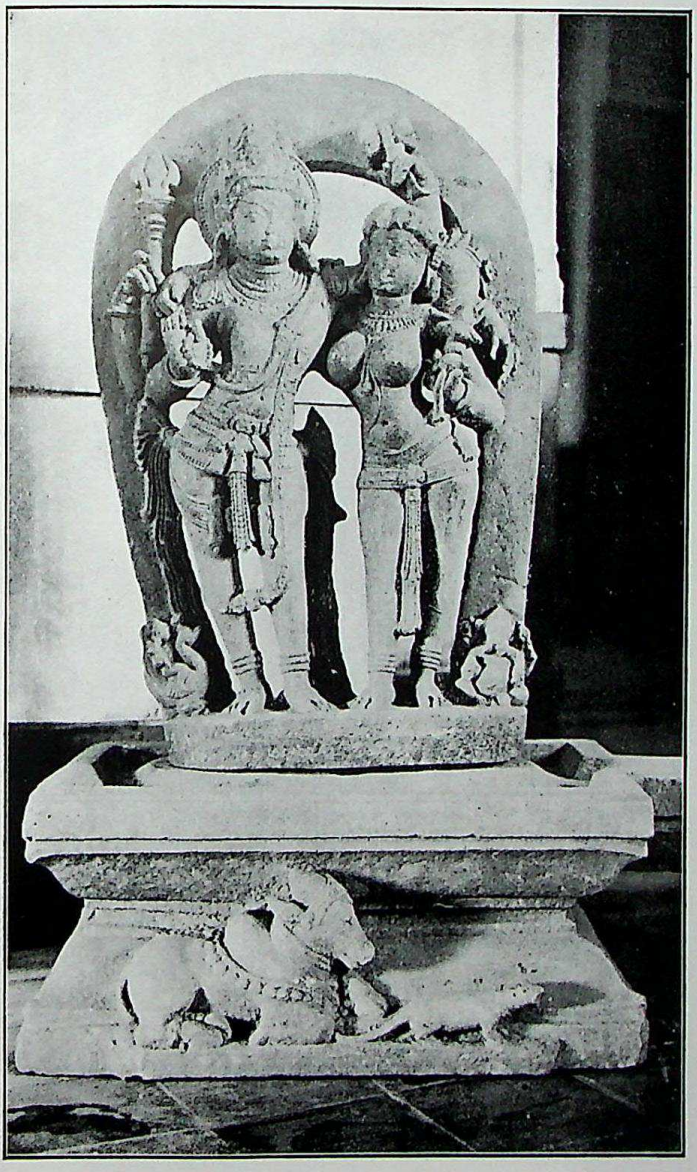
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



SOMĀSKANDA—from South India

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

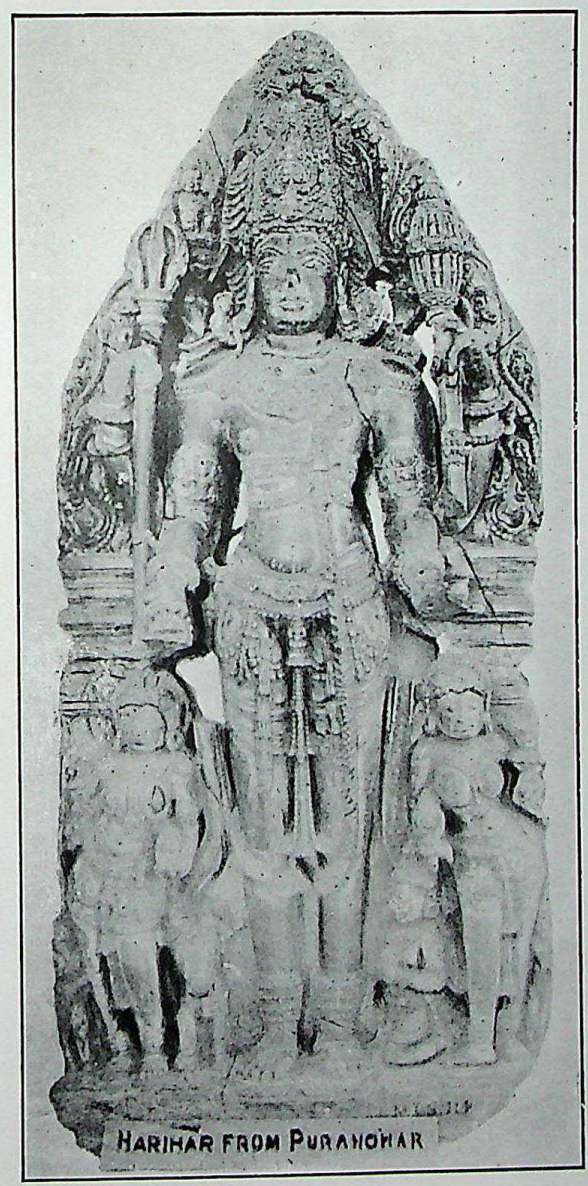
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



CHANDRASHEKHARAMURTI—from Dharwar District, 15th Cent. A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

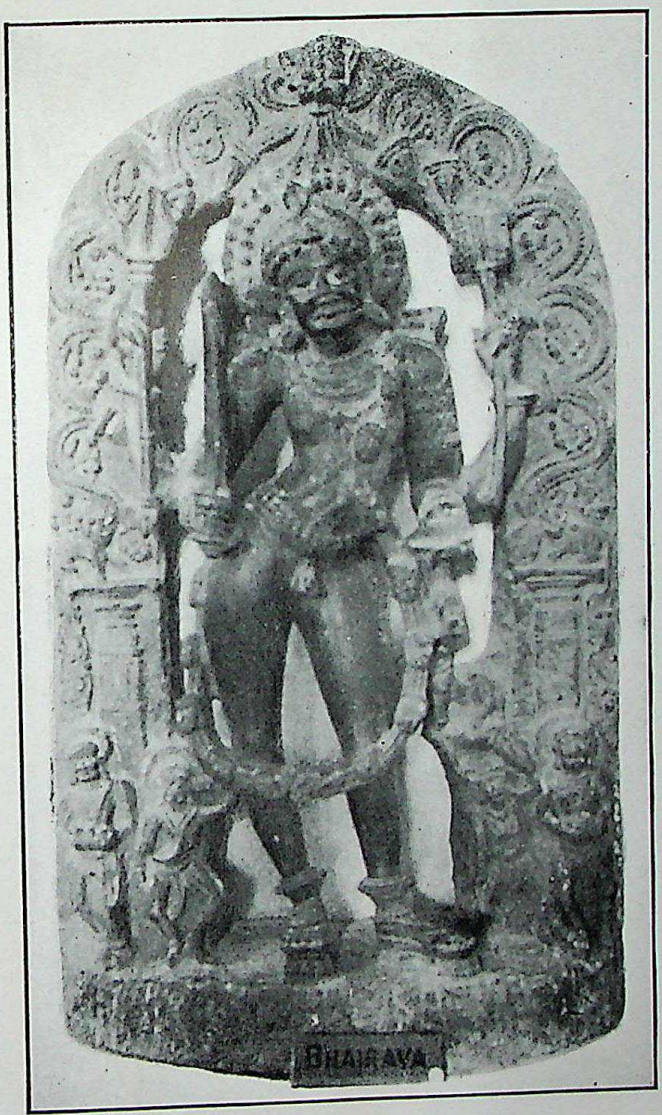
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



HARIHARA—from Purandhar

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



BHAIRAVA

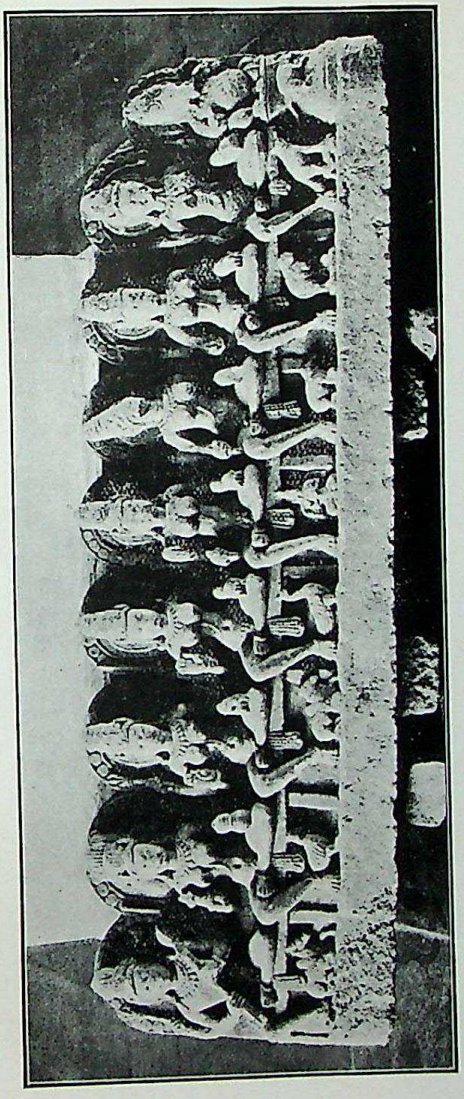
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

MAHISHASURAMARDINI—from Elephanta, 8th Cent. A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



SAPTAMĀTṚIKĀ—from Dharwar District

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

VARUNA

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh